

# Hollows and Dells

for viola & piano

Karim Al-Zand

(2013)



## PROGRAM NOTE:

*Hollows and Dells* was written for English violist Ivo-Jan van der Werff. The title is taken from an evocative line by Vladimir Nabokov: “the hollows and dells of memory, over which the sun of my infancy has set.” The piece springs from some of my own formative musical memories, particularly those from the school I attended for most of my childhood. Though the boarding school was in Canada, its music, atmosphere and traditions felt very British (or at least how I imagine British private schools to be). Our music classes sang a steady repertoire of folksongs from the British Isles. Perhaps most memorable to me was our spirited renditions of *Green Grow the Rushes, Ho!*, a lively “stacking song” in which every new verse is appended to the one before. (The holiday carol *The Twelve Days of Christmas* uses this same structure.) The first movement of *Hollows and Dells*, “I’ll sing you one, oh!,” borrows the cumulative form of that song, and contains a few veiled references to its folk inspiration. The second movement “O still, small voice” is a musical reflection on my favorite Anglican hymn, a congregational anthem we sang at our daily morning chapel services. “Dear Lord and Father of Mankind” is set to the tune “Repton,” a charming and graceful melody credited to English composer Hubert Parry. Fragments of the tune can be heard throughout this short musical fantasy. The last movement bridges the musical traditions of Great Britain and America (much like the piece’s dedicatee). It is a raucous “reel” that draws on old time fiddle traditions and idioms, both Irish and Appalachian, to create a rousing dance finale.

 June 2013

## DURATION:

- |   |    |
|---|----|
| 1. I’ll sing you one, ho! (stacking song)   | 4' |
| 2. O still, small voice (fantasy on Repton) | 4' |
| 3. Reel en rondeau (fiddle dance)           | 4' |

TOTAL: ca. 12'



for Ivo-Jan van der Werff

# Hollows and Dells

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“within the hollows and dells of memory,  
over which...the sun of my infancy had set”  
Vladimir Nabokov

## 1. I'll sing you one, oh! stacking song

GREEN GROW THE RUSHES, OH!

1. I'll sing you one, oh! Green grow the rushes, oh! What is your one, oh?

*Allergo.*  
*mf* *f* *mf*

One and one is all alone, And ev-er more shall be so. 2. I'll sing you two, oh!

Green grow the rushes, oh! What is your two, oh? Two, two for the li-ly-white boys

*f* *mf*

Cloth-ed all in green, oh! One and one is all a-lone, And ev-er more shall be so.

*Green Grow the Rushes, Oh!; from English County Songs: Words and Music; collected and edited by Lucy E. Broadwood. (1893)*

Quickly; lively, exuberant ♩ = 138-144 (♩ = ♩ throughout)

*p*

*p*

⑦

⑦

14

mp

IV II 0

19

mp

25

p

mf

31

...three, three, the rivals...

poco f

gliss.

gliss.

sub pp

poco f

sub pp

37

p

cresc.

p

44 *mf*

51

57 *cresc.* *sub pp*

63 *p* *mf*

71 *mf*

77 *lyrically*  
*f* *mp*

83 *f* *mp*

89 *sub pp* *mp*

96 *cresc.* *mp*

104 *f*

109 *lyrically again*  
*mf*

109 *mf* *legato* *8va*

114 *on two strings*  
*cresc.*

114 *cresc.*

120 *sub pp*

120 *sub pp* *mp*

127 *mp* *mf*

127 *cresc.* *mf*

135 *pizz.* *p*

135 *p*

141

141

*legato*

147

*cresc.*

*arco*

*mf*

147

*cresc.*

*mf*

155

155

164

*f*

*ff*

164

*f*

*ff*

170

*cresc.*

*Sua*

170

*cresc.*

*Sua*

*f*

176 rit.-----ritenuto

176 (8va)

*cresc.* *ff*

*cresc.* *ff*

# 2. o still, small voice

fantasy on Repton

REPTON. (8. 88 6.)  
*In moderate time* ♩ = 100. *Voices in unison.* C. HUBERT H. PARRY, 1848-1918  
 (from *Judith*).

The score consists of two systems. The first system has a vocal line on a single staff and a piano accompaniment on two staves. The second system has a vocal line on a single staff and a piano accompaniment on two staves. The piano part features complex textures with chords and arpeggios.

"Dear Lord and Father of Mankind" (Repton) music by Hubert Parry from *The English Hymnal* 1906

In moderate time, but flexibly; atmospheric, dreamlike  
 ♩ = 46-48 (♩ = 92-96) ♩ = ♩ throughout

The score is a piano solo piece in 4/2 time, divided into three systems. The first system starts with a *pizz. sonorous* marking and a *poco f* dynamic. It includes a *chimes* section. The second system features *arco* and *sweetly* markings. The third system includes *poco stretto*, *rit.*, and *a tempo* markings, along with *cresc.*, *suddenly distant*, and *sub pp* dynamics.

15

15

18

18

slightly slower (♩=84)

21

21

26

26

30

30

♯ → mostly down

35 *more clangorous... f decresc. ...now dissipating p*

35 *decresc. p*

(*And. ad lib*)

40 *rit. - - - - - (tempo primo ♩=92-96) poco*

40 *mp p*

40 *mp p*

45 *stretto - - - - - rit. a tempo*

45 *mf*

45 *mf*

51 *molto allargando*

51 *f*

51 *f*

57 *a tempo*

57 *ff*

57 *ff*

Sub - - - - -

60

pizz. *mf*

*p*

60

*p* *mf*

(3rd)-----

65 rit. molto rit. (a tempo) ritenuto

arco *pp* *p*

65 *p*

# 3. reel en rondeau

fiddle dance



KANSAS: DANCE HALL. A dance hall in Abilene, Kansas. Wood engraving from "Sketches of the Cattle Trade" by Joseph McCoy, c1874

Very Quickly; exuberant, raucous ♩ = ca. 120

quasi fiddle style

*pp* *poco cresc.*

*pp* *poco cresc.*

⑦ *Rondeau*  
emphasize the off-beats † (sim.)

*p-mp*

⑦ (D and C# 2x only)

*p-mp*

⑬

1 2

⑬ both x s

1 2

*mf*

\* Slashed pitches are "crushed notes," played on the beat with the rest of the chord but released immediately. In general, they should have the value of one quarter note.

† The viola part makes use of some idiomatic fiddle bowings to help emphasize the back-beat: double (Georgia) shuffle in the refrain and single (Nashville) shuffle in the couplets.

18 *mf*  
18 (E and D# 2x only)

24 1 2 Couplet 1  
*poco f*

30

35

40

46

46

51

51

56

56

*p*

62

62

*mf*

67

67

Couplet 2

72 *f*

78 *mf* *f*

84 *f* *mf*

90 *pizz.* *arco* *pizz.* *arco* *pizz.*

95 *arco* *mf* *f*

100

big accents

105

L.H. *mf*

110

115

Couplet 3

3

120

3

125

125

8va

130

130

135

135

140

sub pp

cresc.

140

sub pp

145

poco accel.

145

cresc.

150

wild!

*ff*

150

crashing

bells

155

155

160

rushing to the end

slow slide

*fp*

160

← Sost. →



